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THE ETUDE



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THE ETUDE

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The Life-Career Motive

Dr. CHARLES W. ELLIOT, President Emeritus of Harvard University, contributed an article to the *School Journal* of last July which deserves the attention of all serious music students, as well as the attention of teachers. President Elliot points to the value of having a life-career motive, and we surely regret that we can not reprint the entire article here. Dr. Elliot's remarks pertaining to public schools may easily be applied to music. It is a magnificent thing to find out what you are going to do, and then bend all your energies to the accomplishment of that one purpose. Dr. Elliot says:

"We ought not to be surprised that schools which avail themselves of this strong motive get the best work from their pupils, and therefore do the best work for the community. All of us adults do our best work in the world under the impulse of the life-career motive. Indeed, the hope and purpose of improving quality, or quantity, or both in our daily work, with the incidental improvement of the livelihood, form the strongest inducements adults have for steady, proactive labor; and the results of labors so motivated are not necessarily mercenary, or in any way unworthy of an intelligent and humane person.

"There is nothing low or mean about these motives, and they lead on the people who are swayed by them to greater serviceableness and greater happiness—to greater serviceableness, because the power and scope of individual productiveness is thereby increased—to greater happiness, because achievement will become more frequent and more considerable, and to old and young alike happiness in work comes through achievement."



Ten Dollars an Hour

WOTAN, according to old German legends, gave an eye in exchange for one draught of the spring of wisdom. That was probably the highest price ever paid for an education, but in these days we are continually confronted with the fact that the student is obliged to make very considerable sacrifices in order to obtain first-rate musical instruction.

The price of the music lesson is regulated almost entirely by the law of desire and command, rather than that of supply and demand. For this reason it is possible to find one celebrated teacher asking ten dollars an hour in a city where hundreds of teachers may be found who are willing and glad to get pupils at fifty cents an hour. Twenty-five years ago it was possible to go to one of the big German music centers and secure instruction that was really first-class for three, four or five marks an hour. Now we find, in a recently published schedule of the prices of the leading teachers of Berlin, five, six, seven and eight dollars a lesson are by no means extraordinary. Indeed, we find on this very list the names of teachers who have taught in America for two, three and four dollars an hour charging double in Berlin. One of the things we may be sure—these teachers are not the ones who depend upon the German public for their patronage. No; their patrons are almost entirely Americans, the very people who boast of their Yankee common-sense. If a gentleman of Chicago, Detroit or Cleveland were asked to pay double or treble for a basket of American potatoes solely because these potatoes had been permitted to back in the Teutonic atmosphere of a German music center he would soon denounce the transaction as an outrage. But he would send his daughter three thousand miles to buy music lessons which she might have bought for half at her very door.

What causes this marvelous change? Why this wonderful desire for some one teacher? Why is he able to charge such Alpine rates? Simply because of that marvelous thing called publicity. He has experienced the advantages of advertising. He has advertised, drawn the attention of the public to himself, attracted so many pupils and created such a desire for his personal services that he can afford to ask pretty nearly what he pleases. Few music lessons are worth intrinsically over two dollars. Some are expensive at twenty-five cents. But by creating a reputation through persistent and thorough advertising the teacher becomes known to so many people that it is to the advantage of his pupils who hope to sell their lessons by virtue of having kissed a musical Blarney Stone to boast of having studied with the celebrated and all-knowing master. This reflected reputation, however, lasts but a little while unless the teacher can show actual results with pupils. When you pay over two dollars for a music lesson remember that the remainder of the fee is for reputation. All of which points very forcibly to the advantages of advertising for teachers who are ambitious.



Miscast

Miscast! Yet well we know the drama "Life" Staged by environment, holds many a slave In unthoughtful role. And yet we fret and fume in strife And fret against the bars our Father gave The brined whips of the soul.

This above stanza from a short poem which appeared in the *Theatre Magazine* for September will appeal to many readers of THE ETUDE who are forced to work for the time being under conditions which are uncongenial to them. We all know the story of the American playwright who, from the earnings of his first piece, bought an estate on the glorious island of Capri, in order that he might be inspired to do greater and better things. There he sat in stony-Oriental languor, fanned by the pungent flower-laden breezes of this garden spot of romantic Italy. Alas, the inspiration did not come, so he wisely came back to America, rented a half bedroom, got his meals at a glazed-tiled restaurant and turned out another "masterpiece" in six months.

Many music students are longing for a kind of opportunity, freedom from work, inspiration, etc., which they suppose will come to them in some marvelous way when means and an all-kind Providence removes the obstacles which now stand in their paths. But Providence does not do things in that way. We are given the desire, and no matter in what rôle we may be cast we find that in order to assume the rôle we desire to play we must first learn how to work successfully under the conditions surrounding us now, not those which may surround us ten years from now.

We knew of a girl with a New England conscience and a Puritan ancestry who went to New York with a view of getting employment to enable her to get money enough to study abroad. Fate cast her in a position that was enough to make the hair of this Massachusetts man-hating little spinster stand on end. She was obliged to meet liars, "graffers," sensualists and, in fact, many of the most objectionable forms of the social human animal. Yet she would not lie, nor was she vulnerable to the other forms of viciousness which surrounded her. All the time she had her mind on the rôle she wanted to play, and determined to make those around her, particularly her employer, to the amazement of the "graffers." The "graffers" laughed at her, thought she was crazy. In three years she saved a considerable sum of money, and last week she sailed over the Atlantic to enter upon her new life. We do not advise such a course as this to any of our readers, but it must be very plain that if you are cast as the clown when you know that you ought to be the hero you must take your fate in your own hands and work your way out. Above all things, do not rebel because of present conditions. They are simply a means to an end. If you are giving music lessons for a trifling fee, and know that you ought to be doing something different, work quietly and surely, and before you know it your fee will advance. Don't forget the four "W's." They will have much to do with securing you the rôle you want to play in the drama of life. Want, Will, Work, Win.



Don't

Is there anything more irritating than the word "don't"? Perhaps you have never realized how this little negative stabs and scratches. It is a word that positive, constructive teachers use as little as possible. They realize that "don't" often puts a spike in the progress of the pupil. "Don't" tears down. "Do" builds up. It is far better to show a pupil the right way in which to do a thing than it is to whine and complain about the faults of the pupil. The whining teacher—the one who, open-mouthed and grape-eyed, exclaims: "Don't ever let me see you doing such a stupid thing again!" is the one who is often obliged to sit around and wonder why pupils are smiling, willing, ambitious young "upstart" across the street. Lead your pupils to form the habit of "doing," and strive to keep them away from the habit of "don'ting." It is the easiest thing in the world to do this if you go about it in the right way. Approach your pupil with the spirit of aiding him, not so much that of correcting him. Every time you feel as though you would like to say "don't" try saying: "Let me show you a way of doing that. See if you do not think that it sounds better observe that the little nervous squirms that follow the state of 'don't' never constructive, and His influence correspondingly greater. Be a positive, constructive teacher. It will pay you.



THE ETUDE

musical in nature than Liszt's, my relations to him were never anything but of the most friendly character. The two summers that I spent in Weimar, 1884 and 1885, brought me unmistakable evidences of his good will toward me.

A RARE OPPORTUNITY.

Only once I have the pleasure of hearing List
Sas, and this—forgive my audacity—was but a mod-
erate one. In one of the afternoon gatherings he was
good-humored enough to let me hear some of his
play on the piano. He played some "consolations," Chopin's noc-
turne in B flat minor, and Weber's "Perpetuum
Mobile" for us. Notwithstanding my best will to the
contrary, I could not but find what was missing in the rap-
ports expressed by the faithful. I was prepared for
the fact that flexibility and elasticity of touch could
not be expected from a septuagenarian, and I was
not disappointed. But his first performance
produced no impression to speak of upon me. What
was truly remarkable, however, was the silent play of
his eye, of face and feature, the classic pose of his
features, the almost imperceptible play of a pianistic but
affirmative talent of the highest order.

Notwithstanding Liszt's peculiarities they can be no
wise diminish his incalculable services in the cause of
art. There may be strong differences of opinion as to
his creative ability, but it cannot be denied that in his
piano concertos, in his symphonic poems, in his
songs, we possess original art forms which serve as
inspiration and models for the youthful generation
and which rise far above the ordinary feeling-
songs of the day. We cannot mark that every one who
is not content to remain a backwoodsman all his life
must pass, whether he is willing or not. No one in
the last century has exercised such a reformatory
influence—save Wagner, who could hardly have won

tune of being brought into personal relation with him he was like a messenger from above, showering upon them the riches of his bounty with the utmost prodigality. Before him such generosity was unknown.

WHAT THE MUSICAL WORLD WANTS.

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 because they "need the money."
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 what is bad in music.

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Musicians who realize that mastery over the broad effects of music can only be gained by mastery over each separate detail.

Musicians who are willing to sacrifice their private interests for the general musical advancement.

Musicians whose confidence in themselves is born of self-knowledge and self-respect and self-sacrifice. Musicians who are willing to overlook the musical shortcomings of others with charity, but who look on their own deficiencies as something which can

WEBER'S MISTAKE.

WEDER was opposed to the performance of his orchestral music upon the pianoforte. He contended that in the orchestra, the composer depended upon the tonal color or quality of the instrument for many of his effects, and the absence of this characteristic made the effect unattainable upon the piano. Sir George Smart tells the following anecdote illustrating the opinions of

"Welter was invited to a party given by Mrs. Coult, the wife of a well-known banker, who paid him twenty-five pounds and six shillings (about one hundred and twenty-five dollars). One of the guests asked him to play the overture to *Der Freischütz*. He declined, saying that it was not composed for the pianoforte. The lady immediately brought him a printed copy upon which was printed 'Arranged for the pianoforte by the composer.' Welter instantly went to the instrument and played it. When he had finished he came to me asking, 'Who is that lady?' I answered, 'Lady Guilford.' 'She taught me a lesson,' he said, 'I will never again arrange overtures for the pianoforte.'"

CULTIVATING MUSICAL TASTE IN THE
PUBLIC SCHOOLS.

[The following is from an article by Prior Christen
Lutkin originally published in "The Methodist." Mr. Lutkin
is one of the foremost musicians and teachers of the Middle
West. As Dean of the School of Music of the Northwestern
University he has made a firm reputation as an educator.]

The orator, the pleader, the preacher, can express but one emotion at a time, but music is many-valued, and conflicting emotions, argument and counter-argument can be presented at one and the same time. It is indeed doubtful if any product of the human brain is so highly organized, and withal so logical, so delicate, so delicate, so intricate and so finely balanced as the sonatas and symphonies of our great musical composers. Such complex structures demand close study for their comprehension, but that they richly repay such study goes without saying. Their appeal is by no means altogether emotional, and as unusual as well. Highly organized natures have special aptitudes for their study, and the inexperienced cannot grasp a great measure of their content without guidance and explanation.

Here again a start has been made in the right direction. In at least one high school in this country (in Providence, R. I.) an hour is set apart every Friday afternoon for the systematic development of the capacity to listen intelligently. It is doubtful if any other hour spent in the school will yield such a large return on the investment, for the student will take away with him that which will be a source of delight and pure pleasure for the remainder of his life. In some of our Evanston public schools the happy idea has been inaugurated of having the piano played immediately upon the opening of the

The absolute silence after the outdoor play is most impressive. The young bodies and minds have been thoroughly awakened by the morning romp. The children are fresh and in a most favorable condition for receiving impressions. A piano on the staircases landing is distinctly heard throughout the whole building. Here is an almost invaluable opportunity

TSCHAIKOWSKI'S IDEALS.

PROBABLY the first thing the young musician prides himself on having, when he starts out on his musical career, is musical "ideals" of the most lofty kind. Well, indeed, is this the case, for in this mercenary age ideals are scarce enough, and those that exist

are often sadly battered out of shape. Nevertheless the musician without ideals is a sorry creature, though he need not necessarily pour them out into unsympathetic cars on every possible occasion. Tschaikowski was a man with ideals. At least, few modern writers have betrayed such passionate long-

ing as may be found in his music, and none have portrayed such bitter despair and longing over shattered ideals as the composer of the "Pathetic" Symphony—all of which, as the advertisements say, "must be experienced to be appreciated." Nevertheless, Tschaikowski did not care to talk about his ideals, as the following extract from Rosa Newmarch's biography of him will show:

"What, then, were Tschakowski's musical ideas in his youth and maturity, and how far did the influence his individual temperament"? He himself would have repudiated the use of the word *idea*. He had the positive Russian temperament that feels intensely, and instinctively avoids gush. Was it to a Russian who remarked that a piece of bread at a feast was worth all the poems of Pushkin (the great Russian poet) put together? In a similar practical manner Tschakowski answered those who asked him about his inner consciousness:

"What are your musical ideals? Serov's daughter, who was Tschakowski as he sat at the piano during one of her father's musical evenings in Petersburg.

"My ideals?" he answered. "Is it absolutely necessary to have ideals in music? I have never given thought to them." Then, after a few minutes' reflection: "I never possessed any ideals."

"To another young lady who put the same question he replied: 'My ideal is to become a good



The Triumph of Edward MacDowell

By CAROL SHERMAN

Unspoken words at parting
Find their voice in song,
Ah! sing them soft and tenderly,
The song will ne'er last long.

And hand grasps hand at parting
Heart finds heart in song,
Unspoken lore sing tenderly,
'Twill last as life is long.

—FROM VERSES BY EDWARD MACDOWELL

THREE years is perhaps too short a time in which to determine whether the qualities of permanence in an artist's work have become evident, but it must be remembered that although Edward MacDowell died less than three years ago, nearly six years have passed since he ceased to produce new compositions. Those familiar with musical conditions, not only in this country, but in Europe as well, must realize that the fondness for MacDowell has been upon the increase instead of on the decrease since his death. These fluctuations point to the fact that America has had a composer whose work and whose greatness was such that the world has been forced to recognize it. The demand for MacDowell's composition is now greater than ever. During the

past summer a MacDowell celebration in the form of a historical pageant was given at his summer home in Petersborough. This pageant was a huge success from every standpoint, and attracted national attention. Hundreds of visitors came from all parts of the country to pay tribute to America's greatest composer.

CHARACTERISTICS WHICH BROUGHT MACDOWELL SUCCESS

Realizing that MacDowell had succeeded in winning a very firm position in the history of music, although only fifty years have passed since he was born in New York City (Dec. 18th, 1861), it is well for American students of musical composition to study some of the characteristics of his style and the heredity of his family. They may have a direct effect upon his musical development, for when MacDowell's own grandfather came to America from Ireland prior to the revolution the family was one of those severely puritanical Quaker pioneers, to whom music was little less than a crime. The Quaker church-goers should seriously avoid. Nevertheless, MacDowell's father, who was born in New York, showed a decided talent for drawing and painting. This became so evident that the elder MacDowell did everything possible to discourage it. Consequently the young man went into business, and his artistic work became his avocation.

The somewhat cruel means employed to suppress his own artistic talent made the way easier for his famous son, Edward MacDowell, when the boy manifested interest in music. His training was extremely cosmopolitan. At first his teachers, Juan Buitrago, Pablo Desvernine and Teresa Carreño, were all Latin Americans. This was fortunate, since although these teachers were well schooled, they were not so likely to be dogmatic or arbitrary as would teachers of the more severe northern extraction. Thereafter he went to Paris, Stuttgart and Frankfurt, getting a taste of many different musical educational ideas, and remaining long enough with such celebrated masters as Raff, Ehrlert and Heymann, to gain a practical knowledge

In the meantime MacDowell showed a decided talent not only for music but for drawing and poetry as well. It is not generally known, but a volume of poems and translations exist from which the poem at the beginning of this article is quoted. The book met with considerable appreciation at the time of its



LAST PORTRAIT OF EDWARD MACDOWELL.
(Modelled from life by Helen F. Moore.)

impressed his auditors by his lusty manhood. In a conversation with the writer some years ago, he gave him his opinions upon various subjects with a divination that was all but prophetic. The writer has had the privilege of meeting and knowing many of the greatest musicians, composers and virtuoso of the last thirty or twenty years. None gave evidence of such common sense and intelligent comprehension of the higher problems of musical art. MacDowell identified the greatness of his contemporaries Strauss and Debussy at once, at a time when the world was slowly awaking to the greatness of the genius. MacDowell's pianoforte playing was so good that the writer has often thought that his only conception of a complete pianist was that kind of a technic which enabled him to work out his own ideas as demanded by his own digital and mental conditions. He was opposed to drastic changes of tempo, and claimed that art was being stifled by the

MacDOWELL'S ORIGINAL HARMONIES

MacDowell's harmonies indicate deep study but do not sound studied. The poetical end was accomplished not by bowing to theoretical laws, but rather by following his own melodic and harmonic inclinations after the foundation of the art of musical composition had been thoroughly investigated. He is not only an American composer; he is a tone-poet whose song would have added to the artistic greatness of

Many of MacDowell's piano works are really very difficult. These of course will be long in securing a popular audience. He himself played them in a very forceful and magnetic manner, but too few performers have found a place for them since then. They deserve a far greater popularity.

The songs are hard to write, difficult and win more immediate approval. Those for which he wrote original poems are excellent, one of the best of these being "The Robin Sings in the Apple Tree." Throughout all his work inspiration is constantly apparent. By this we mean that although he kept the practical knowledge of the trained musician continually engaged in supervising his musical efforts, it is very apparent that the unique harmonic and melodic combinations never came from any process of deliberate intent to compose. They could only be derived from those flashes of thought which burn brightly in the brains of a few great men and then disappear forever. It is this which gives his works their poetic quality. It is this which makes his music the artistic triumph which can come from no other source. The composer is a wonderful natural phenomenon, more remarkable than the awe-compelling masses of water, stone, fire or vapor which in the form of oceans, clouds win the eternal admiration of facades, mountains, volcanoes and

WAGNER ON MENDELSSOHN
AND SCHUMANN.

No musician was ever more severely criticised than Richard Wagner, and it is equally certain that Wagner spared no opportunity to express his contempt for those who believed in views contrary to his own. Nevertheless, he was not by any means insensible to the greatness of other composers. Nor was he so deadly in his hatred of 'Judaism in Music' that he failed to appreciate the genius of Mendelssohn. Here is something of what he had to say about Mendelssohn's powers as a composer:

"Mendelssohn was a landscape painter of the first order, and the 'Hebrides' overture is his masterpiece. Wonderful imagination and delicate feeling are here presented with consummate art. Note the extraordinary beauty of the passages where the melody rises above the other instruments with a plaintive wail like the winds over the seas. 'Calm Sea and Prosperous Voyage' also is beautiful, and is the melody of the first movement of the Scotch Symphony. No one can blame Mendelssohn for using national melodies when he treats them so admirably as Mendelssohn has done in the Scherzo of this symphony. His second movement generally, where the melody is so beautiful, is a fine example of the overture to 'A Midsummer Night's Dream' must be taken into account that he wrote it at seven-

each and every finished the first is already!"¹ But Schumann was not so lenient. It must be taken into consideration that between the dramatic, self-absorbed Schumann and the forthright, sensitive Wagner there was a world of difference. Just the difference, in fact, which made it possible for Schumann to hail Wagner as a genius and to cause Wagner to hail Schumann with the rather plying conclusion which is a part of the program for a weaker one. "Schumann's special treatment of me for a weaker one gratifies on my ear; there is too much truth for a pianoforte not produce his pieces unless it be *mit obligatem Pedal*. What a relief to hear a sonata of Beethoven's!" In the *Zeitschrift* he thought more would come of Schumann. He was right. Schumann's piano works showed great originality. There were no ornaments, but also much real power, and many bits are so fervent, hot and perfect. I think highly, too, of many of his songs, pairs with his dearest, not so great as Schubert's. He took ago. Later on I saw a good small merrier a generation ago. He consulted me about his text to "Genvève" and then already his head was tired, his power was wane. He consulted me about his text to "Genvève" and then already his head was tired, his power was wane. He was arranging from Tieck's and Hebbel's

The Survival of the Fittest in Music

By LOUIS C. ELSON.

MISTAKES OF COMPOSERS

Some of the epochs in music are in striking contrast with each other, and the taste of the world has made some startling deviations. The epoch of the Gregorian chant was decidedly different from the epoch of the operatic singer, and the epoch who revelled in the contrapuntal complexities of Josquin Després, might not have been in sympathy with the monodic effects of the first opera. The epoch of the Italian, and especially Florentine, amateurs who loved these operas, might not have grown enthusiastic over Bach's B-Minor Mass of the succeeding century. From this Mass to the style of Haydn is another wide leap. From Haydn to the style of Richard Strauss, are long sweeps of the pendulum.

"IS THERE NOTHING NEW IN MUSIC?"

It may further impress the lesson of such mistaken views to pass rapidly in review some of the changes which time has wrought with especial

CRITICAL ATTACKS UPON BEETHOVEN

Since we are speaking of the attacks upon Beethoven, it may not be amiss to reprint one or two criticisms, which we have translated literally from contemporary German musical journals. Regarding the Sonatas, Op. 10, we read:

"Mr. Beethoven goes on his own peculiar path, and a tiresome and rugged path it is. Learning, learning and learning, and not a bit of poetry, not a bit of song. And when we examine the learning displayed we find it to be a crude and undigested learning, which does not clearly express its own intention."

Another writes of the same Sonatas:
 "After playing the work, we feel as if we had been invited by a friend to take a pleasure walk (*Spaziergang*), and having once got us in his clutches, he marches us up hill and down dale, until we get back home, without having had the least bit of pleasure, and are only tired out and quite exhausted."

Of Beethoven's style of variations, a reviewer writes:

"This composer should remember that not every theme is fit for variation. Let him study the work of Mozart until he understands what melodies to select for his variations."

Regarding the finale of the "Sonate Pathétique," we read:

"The movement is attractive, but the themes are not original. Although at the moment we cannot tell from where, we are sure that they are borrowed."

Such were the verdicts upon some of the earlier works of the great master. One is glad to add, however, that Beethoven's greatness was fully recognized before he died; his fame was by no means posthumous.

During his lifetime, however, Hummel was considered by many to be his equal, if not his superior, in the domain of piano composition—a verdict that posterity has reversed.

Mozart held Abt Vogler (immortalized by Brown- ing) to be the veriest quack and charlatan. Yet, Vogler taught both Weber and Meyerbeer, and was held in high esteem by them.

CHOPIN RIDICULED

Chopin was held in anything but high esteem by some of the old pianists and composers of his time. Moscheles, one of the most conscientious of teachers, had the gravest doubts about the value of Chopin's poetic innovations in piano composition. Many in Paris, in the earlier part of Chopin's career, held Kalkbrenner to be the superior pianist, if not the better composer. Chopin himself may have modestly shared this opinion, since he thought of taking lessons of Kalkbrenner. The latter had the audacity to propose an apprenticeship of three years to Chopin. Mendelssohn said afterwards: "Chopin is worth twenty Kalkbrenners!"

Of the superiority which Mendelssohn assumed over Schumann we need not speak at great length. The two were such opposites that it was perhaps inevitable that they should not fully understand each other. But Schumann over-rated Mendelssohn while Mendelssohn under-rated Schumann. In England they still contradict this statement, but the fact remains that Mendelssohn's close friend, the critic, Chorley, went to the widest lengths in abusing Schumann in the *Athenaeum*, while a mere suggestion from Mendelssohn would have stopped the flood of denunciation or have rendered it milder.

BRAHMS AND BRUCKNER

If one reads the Von Herzogenberg letters to Brahms, recently published, it will be found that Brahms yielded at least a tacit consent to the abuse of Anton Bruckner. Here are some extracts from Frau von Herzogenberg's letters to Brahms, alluding to Bruckner:

"Remember us to Willner. Can't you cure him of Bruckner, who has become as much of an epidemic as diphtheria?"

"I should just like to know who started the Bruckner crusade, how it came about, and whether there is a sort of freemasonry among the Wagnerians. It is certainly like *Taroc*, that form of witch in which, when 'misery' is declared, the lowest card takes the 'trick.' "

"They think the Bruckner broth rich, just because they see an occasional grease spot floating on top of the water."

Brahms allowed these ebullitions to go quite unrebuked, and once at least tacitly confirmed them. Brahms also heartily disliked the finale of Tschai-kowsky's fifth symphony, and much other of that composer's music, while Tschai-kowsky was by no means fascinated with the music of Brahms. The world has, however, accepted both.

Had the phlegmatic Brahms but understood the fiery Hugo Wolf, it might have spared that composer many bitter trials. A genius was here scourged into insanity by lack of help in his thorny path.

But these misunderstandings form a rather dreary recital. One might add a list of faded celebrities who were believed to be musical giants in their day. Moscheles was one of them. "Now, none so poor to do him reverence," Gade was another. He gradually subsided into the position of moon to Mendelssohn's sun, so that the radicals called him "Mrs. Mendelssohn." Time has played sad havoc with some reputations.

One could supplement the list with choice gems of

SIR GEORGE GROVE

Grove was born in Clapham, London, August 3, 1820, and died May 28, 1900, at Sydenham. He was educated at Stockwell, and later at Clapham. He was a scholar at Rugby. His first article to appear in an English journal was written by an engineer, and qualified in that profession 1839. Ten years later he became Secretary to the Society of Arts, and in 1850 he was elected one of the promoters of the exhibition at the Crystal Palace. At the same time, he was co-operating with William Smith in a Dictionary of Music and Musicians, the forerunner of the *Palatine Exploration Fund*. His work at the Crystal Palace resulted in the formation of the orchestra under Sir Augustus Strelow, and in the first of the analytical programs. In 1867 he went to Vienna with Sullivan, which resulted in the discovery of Schubert's *Rosamunde* music. In 1873 Grove resigned his position as Secretary of the Crystal Palace, in order to commence his work on the famous *Dictionary of Music and Musicians*. In 1878 he went to America, but returned the following year in order to bring out the first volume of the dictionary. In 1881 he was called in to help found the Royal Academy of Music, of which he was the first president. Grove was knighted in 1883. His work as annotator, critic, teacher, organizer and author on musical subjects can never be overestimated. He was also an authority on literature and on Biblical matters. Browning spoke of him as "Grove, the Orientalist, the Schubertian, the Librarian in ordinary, the Strenuous." (The *Century*).

GEORGE P. UPTON

Max Upton was born in Boston, Mass., October 25, 1834. He was brought up in a musical atmosphere, and possessed a talent for music, and part of this was due to no regular musical education. He graduated from Brown University in 1854, and removed to Chicago in 1855, where he entered the office of the *World's Journal* from 1855 to 1861, and was city editor and vice-correspondent for the *Chicago Tribune*, and corresponded for the *World's Journal* from 1861 to 1862. In 1862 he became associate editor of this paper until 1905, when he partially retired, though he still retains a connection with the paper. He was married in 1861, and has nearly fifty years with the same paper. Like many self-taught musicians who get beyond the initial stages, he has brought to his work a knowledge of the subject, uninfluenced by any "schools of thought." Such a man could not fail to have a great influence on a growing community like that of Chicago. His work has been varied. His principal works include "Standard Operas," "Standard Oratorios," "Standard Cantatas" and similar works on musical subjects. He has also written a Guide to the "Concert Repertory" and "Musical Biographies." Beside these "Standard" works, Mr. Upton has written on "Life of Theodor Kutzer-Fast," "Life of Theodor Kutzer-Fast," and "Life of Reményi" (in collaboration). He has also made some excellent German translations of biographical material, etc.

BY JOHN

Mr. ELSON was born in Boston, April 17, 1848. He studied in America and in Europe, among his teachers being August Hamann, August Kreiselman (the German *Lieder*-singer) and Carl Schumann. He was organist at St. Paul's Church, of Leipzig. Mr. Elson's musical education was devoted to teaching, lecturing, and to writing on musical subjects. He became head of the Musical Theory Department at the University of Pennsylvania in 1882, and has retained that position ever since. He has lectured at Tulane University, University of Pennsylvania, Cornell, etc. He was twice called to give lectures in Germany (twelve times in all) at the Lowell Institute, in Boston, and has, of course, addressed many similar educational institutions and societies in this country. His work has been largely to current musical journals, and encyclopedias of the best kind, and since 1880 has been musical critic to the Boston Herald, giving a larger literary work than most critics. His books include "Carlostius," "The History of German Song," "The Theory of Music," "The Realm of Music," "Nationalities of America and Its Sources," "Great Composers and Their Sources in Music," and the delightful "Errors and Reminiscences." His latest book is "Miscellaneous Talks on Music Teaching." His play and writer. To-day he is well known musical critic and writer. To-day he is well known musical critic and writer. To-day he is well known musical critic and writer.

(The Etude Gallery

GEORGE SAND

MME. DUVENANT, better known as GEORGE SAND, was born in Paris, July 5, 1802, and died at Nohant, Berri, June, 7, 1876. Her maiden name was Amantine Aurore Lucile de La Motte Fouqué. Her early years were spent in running wild around the Chateau of Nohant, mostly under the care of her grandmother, a great admirer of the English and French Voltaire, who was constantly disputing with her young daughter about the child's education. The years 1817 to 1820 were spent at the English Augustine School in Paris, where George Sand, however, received no part of her education. In 1822 her parents obliged her to marry M. Dudevant, the son of an officer and baron of the empire, but by 1825 she was free and unhappy, and George Sand left her husband in 1831. She removed to Paris, and commenced to work for a living, at first by publishing her own articles as *l'ignorante*, but eventually took to writing books, in company with a man named Sandeau. She published a novel of her own, *Indiana*, and then wrote a pseudonym "George Sand," and thus attracted wide attention. She quickly became the centre of a little circle of artists and writers, among whom were Alfred de Musset, the poet, and Chopin. She wrote many novels, but the only one read very much nowadays is "*Consuelo*," in which Chopin figures. She exercised very great influence on all who came in contact with her magnetic personality, and on none more than on the Polish genius.

JAMES GIBBONS HUNEKER

THE ETUDE

"JUST ORDINARY MISS BROWN."

The Story of an "Old-fashioned" Teacher and How She Got Real Results While Others Failed.

BY EVA HIGGINS MARSH.

I saw her coming up the road, and some peculiar intuition which women possess told me that she was going to turn in at our gate. A few minutes later she rang the bell, and I answered the door myself, only to discover the little music teacher I had been visiting the homes of my friends so regularly during the past year.

Knowing how desirable and how welcome she had made herself elsewhere, I greeted her with a cordial: "Is this the famous Miss Brown, of whom I have heard so much?"

She smiled at first as though trying to determine whether I was sincere in my flattery or merely conventional, and then she said with the sweetest possible voice:

"No—just ordinary Miss Brown."

But what was something which was not ordinary about her—something which impressed one as she possessed real worth.

She evidently was not young, which was common-place in itself, but yet the expression of her face, amiable, hopeful, bright, seemed to belie the lines which marked it with Time's delicate tracery. The eyes, with their evident sincerity, seemed to look straight into the heart, and as she came to my door that autumn day the brown suit and the hat, with its yellow daisies, seemed to fit into the fall message she brought me.

"How old-fashioned in this day and age," my fellow-teachers said, and I discovered some of these peculiarities as I talked with her. She had been sent to pay home by another pupil, and was planning what to do next.

"I have no study," she said in reply to my inquiry, "except that I occasionally give a lesson at home. You may smile at my reasons, but I miss feeling the satisfaction of teaching."

"Unless they are expected to pay for them," I said.

"Yes, indeed," she said, "but I can't stand bickering over the charge for them. Some do, indeed, insist on paying for them, even when I tell them it isn't the rule. I have no telephone either, another way of solving the missed-lesson nuisance. A card two days ahead of time will reach me and give me opportunity to dispose of the time some other way."

"Do your pupils are nearly all children."

"Yes, one is my hobby, and I know right well I would not allow my child to go to a downtown studio alone, and it is not always possible to accompany them. Often I get closer to pupils, and certainly to the parents. I know the piano on which they practice and its condition. Often I find it in a living-room, and the practicing to an accompaniment of the radio or the record player."

"How much teaching do you do?" I asked.

"Each afternoon after three and most of Saturday. My forenoons are my own, and that means practice, reading, relaxation."

"But isn't it much harder for you, going to so many homes?"

"Do I look well?"—the answer came unexpectedly.

"If I look it to two things: First, regular outdoor exercise, which I get by walking, and, second, to my principle of limiting the amount of teaching I do each day. I walk when possible from one lesson to another, so that it clears my head and quiets my nerves wonderfully."

Miss Brown's "fall campaign" opened early, not with printed announcements and very few telephone calls, but was conducted by personal visits. These were made mornings for the most part and took no more of a busy mother's time than was necessary to settle the matter in regard to the coming week.

Briefly, her teaching season opened the week after the commencement of school. Hours could be reserved now, Saturday morning hours being in great demand.

"I have discovered," she said, "that much time from the year's work is lost at the beginning of the season; then pupils wonder why so little is accomplished each year. Delays are made for one reason or another, then comes Thanksgiving and Christmas preparation, and three of the best months in music preparation are gone."

I discovered that in some instances Miss Brown had advised continuing with another teacher. I had advised continuing with the younger children, believe I succeeded best with the younger children, and after the fourth grade I prefer to advance my pupils to Mrs. —, with whom I have studied so many years. This was one way of reasoning logically, I was sure, she continued, "I should have been a school teacher, where pupils pass from one grade to another as a matter of course. Sometimes a pupil leaves me with excuses, a blind man could see the real reason? I am reasonable, I am sure. Sometimes I get so disturbed I can't sleep nights wondering what I may have or may not have done. Her evident sincerity attracted me, and I told my daughters to her first music teacher that season."

The first thing to attract my attention was a big table filled with music folios, duets, easy organ arrangements, folk songs, classics for the young, etc., and it seemed the chief attraction. Each pupil seemed to be making a choice, and I learned later that they might borrow these books for two weeks, and exchange. It was really a circulating library of music.

"But who buys it?" I asked.

"We have club dues of five cents a meeting which go to this fund, and when any music lesson is paid for I donate that. The music, of course, remains in my possession. Sometimes pupils give albums to the library, so it grows steadily and is a constant use."

The program, instead of the usual amateur one, was given by advanced pupils of Mrs. —, the advanced teacher, and a prominent vocalist, who sang Schubert's songs to these children. They seemed to know about them and enjoy them. Later the plans for the year were outlined and games planned for by the Social Committee, which completed the afternoon.

It seems a simple and special feature marked each year. This time the circulating library, of which I have spoken, and the organization of a chorus seemed the ones of most interest. What would they sing? First, they had to choose a song, then sing accurately and true to pitch, scales, intervals, runs, folk-songs, motion and action songs; the songs by Mrs. Gaynor and later part songs. Not only hands, but heads, minds as well as eyes—music in a broad sense, as well as piano playing, seemed the idea.

The election of officers and committee chairmen interested me, with its careful observation of parliamentary usage. The usual four officers and a librarian were chosen also chairman of Executive, Program, and Social Committees, for it seems occasionally there was a frolic without a program.

"Do your little ones practice any better for all these outside demands on your time and strength?" I asked.

"If they did not, we would not have them," answered the person who called herself "ordinary." "Particularly so, if they are conditioned on good work. We have to this end report card on good work."

turned to me each month. They pass from grade to grade, and appropriate exercises mark the completion of each. Each child has a card on which, once, third and fourth, with A and B divisions each. Each month the Executive Committee asks come to us; we plan to attend all local concerts possible."

"You really conduct a small music school," I said.

She laughed, "You know, I said I was meant for a school teacher."

But it seems she wasn't. Her announcements his heart sank a bit, and yet I rejoiced, to see her own graduation from the use of woman's work to a higher one, for her read:

MRS. EMMA BROWN

announces the marriage of her daughter

CONSTANCE RUTH

MR. LE ROY H. GILBERT.

on Wednesday, September the sixth, one thousand

nine hundred and twenty

Minneapolis, Minn.

At home after October 15, Minneapolis, Minn.

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THE ETUDE



WHAT TO DO AT THE FIRST LESSON

The Young Teacher's Preparation

By HARRIETTE BROWER

How many young piano teachers have solved this problem, for themselves? No doubt you remember what happened when you took your first music lesson years ago. I vividly recall the eventful morning when my piano education began. As the lesson was an early one, I could not go out to play, but sat, freshly starched and curled, in the house awaiting the advent of the teacher. The came, bringing with her a large, heavy "Instruction Book," by one Henri Bertini, which was to be my musical meat and drink for many weary months.

I was taken to one to the piano and my little weak fingers placed upon the five keys, and it was told to play whole notes with each finger in turn. Several points were touched upon in that first lesson, the keyboard, the staff, and a little idea about time, so that I could count four to the whole notes. But as for principles, I heard about none of them in my first lesson. There was no preparation of the hand, no physical exercises, no single, simple finger motion explained, no ear training nor tone training. In fact, such "outside" subjects were never considered.

I was thought rather precocious, so I soon had a piece called the "Sack Waltz." I sympathize with the long-suffering children who have struggled with that composition! Pieces multiplied and I had, perhaps, more than the average child. After eight or ten years of such instruction (1), I was in the same condition as many young adults are today.

Principles underlying music, technique, tone production, interpretation, I had no intelligent idea of harmony or musical forms.

AN AWAKENING.

About this time, I woke up to the fact that my technical equipment was very defective. My hands were weak and I must learn how to move them strong, the touch was uneven and I must find the means to make it clear and brilliant. So I took myself in hand, studied everything I could get hold of, made many experiments and many discoveries.

A little later one of my life-long dreams was realized, and I found myself in Germany with two whole years ahead of me in which to absorb all the music and instruction I was capable of. My investigations into the heart of things went on, and indeed they have never stopped. The progressive teacher should never rest satisfied over past attainments, but constantly press onward and upward.

I have no desire to write at length of my own experiences just here, and only give this brief summary of my early years of music study, as it may be of some type of the experience of other young women, who study the piano from childhood.

The first lesson is the teacher's crucial test. What spirit does she approach the work, and what has she to offer?

We will suppose for the moment that the teacher is thoroughly competent, is wise and experienced, that her personality is winning and lovable and she is enthusiastic and devoted to her work.

DISCOVERING THE PUPIL'S GIFTS.

She will look upon the new pupil as a fresh opportunity to do, and to give the best that is in her for the child's good. The pupil's good qualities as well as his defects will be noted. The aim will be not to develop alone some special gift, but to equalize his powers and make him an all around, intelligent musician.

If instruction on true principles is given from the first, there will be nothing to undo in the right way is really much simpler than the wrong for the pupil. For the teacher it involves complete grasp of the subject, much experience, and infinite patience and love.

The exact nature of the gift to be developed with the pupil at the first lesson depends upon the needs of the pupil, and upon his age. A beginner will receive instruction of different quality

and quantity, but the same true principles will underlie it in both cases. The lesson should make the pupil link, and should include something to bring out the rhythmic sense, something for the gaining of physical control, for the acquisition of technical skill and something to encourage a love for music.

How, one may ask, is it possible to present so many subjects at once to a beginner? It is only possible by using the simplest means.

Some simple exercises, illustrating the difference between stiff and supple conditions should be taught, and freedom of movement should be insisted on. Some exercises should be naturally stiff and angular, but this defect will yield to careful training. Ease of movement helps ease of expression, both essential qualities for a pianist. This principle can be begun at the first lesson. Deep breathing, also, may be taught upon in the first lesson, for the habit of breathing freely and easily cannot be cultivated too early.

EAR TRAINING.

Ear training can have at least five minutes of the first lesson hour. The tones of the middle octave can be played slowly, listened to and sung, with the piano and thereafter alone. Whole steps and half steps can be explained—within the middle octave, single tone study, taking the notes from C— to G—, is also very useful. The keyboard can be taught at the first lesson, in a very few words. The treble and bass staff notation is not difficult. A little child can play the letters belonging to the lines by using the fingers of one hand as an imaginary staff to practice on. The spaces between the extended fingers will represent the spaces between the lines.

Now for the technical side of the lesson; how shall we approach that? Can we give technique to the child, for instance? Will it be possible to interest a seven-year-old in hand shaping, and in position of fingers? Music teachers are supposed to teach music. What will be thought of one who does not teach music at the first lesson? Does not the gardener first prepare the soil before he plants the seed? The pupil studying painting does not attempt a picture at the first lesson. Nor, he only learns to make the simplest lines and curves.

FOUNDATION PRINCIPLES.

My dear fellow-teacher, it is possible to teach those foundation principles to a child, and if they are rightly presented, the child will not find them dry.

The great Michael Angelo said, "A perfect start is our greatest assurance of a perfect finish." If the foundation of the palace be insecure, what matters it if the walls are covered with gilding and frescoes? At the first lesson, the teacher is absolutely sure that certain principles are true, and will bring about the desired results, you have no right to offer the pupil anything less than the best. If you know that hand training

any moment, make playing notes and pieces on the piano, hand training is what you must teach at the first lesson. "Let every man be persuaded in his own mind."

TECHNICAL AIDS.

For the technical part of the first lesson, then, the pupil will be seated at the table, because at a table we can best analyze the parts of the hand, and learn finger action.

The hand and forearm are quite relaxed, and extended on the table, all the joints and parts of the hand and forearm are explained, and the difference between pressure and relaxation is shown. Then hand position is taught, and, lastly, finger action, in a few very simple exercises. All is clearly and

simply defined, one thing at a time. I have seen small children deeply interested in putting their hands in just the right position, and wholly absorbed in making quick, correct finger motions.

A definite fact always appeals to children. They like to know what they are about.

Two special exercises for finger action may be given at the first lesson; one for learning the "up" motion of each finger in turn, with the other fingers resting quietly on the table. The second, beginning with the finger in stroke position, shows how a correct "down" stroke is made.

If we can include in the first lesson something to awaken a love for music, so much the better. Some short melody can be played by the child, something beautiful and touching, which will make an appeal to the musical sense. The little Schumann Album for the Young, or melodies from Wagner, are useful for this purpose.

If the teacher has succeeded in presenting all the points indicated above, at the first lesson, and has done so with conviction and understanding, he may feel that the best that could be done for the pupil has been done, and it only remains to give the next lesson and all the succeeding ones with the same exactness and care, with the same loving patience, the same unflinching interest.

But the wise teacher will look over the whole field, and see what more can be done. I am afraid we would find that a small portion of the young teachers who are really prepared and equipped to give a first lesson such as has been sketched. I always feel such sincere sympathy for the young teacher who is seemingly obliged to prepare her work without sufficient preparation, and I long to help.

WHAT THE YOUNG TEACHER NEEDS.

Let us talk it over together, and see just what kind of knowledge the young teacher needs.

First. Be able to play the instrument you teach. Many people set themselves up to teach the piano—and there are some well-known names in the list, too—who do not play at all. They are impostors. Some, by great force and intellectual ability, by having something worth while to offer instead of the playing, have made us condone this lack. But the teacher who is to be a teacher must have work without sufficient preparation, and I long to help.

Second. A teacher of music should have a well-cultivated ear for tone. How can you correct the faults in your pupils unless you have a thoroughly trained ear? You ought to be able to stand at the other end of the room, and correct false notes and time in your pupils' playing. Then, too, how are you to give them the necessary ear training, unless you are well up in it yourself? If you have not given special attention to this subject, now is the time to begin. You can set apart ten or fifteen minutes daily to the work, and will be surprised at the results.

Third. You should be thoroughly conversant with the elements of musical notation, signatures, notes, rests and their exact value, the signs and symbols of expression; rhythm, the symbols of ornament, and the many directions for interpretation to be found in music. Young teachers often have very hazy ideas of such things, and their pupils have hazier ones. Careful study will obviate this defect.

Fourth. Some knowledge of harmony is an absolute necessity for the up-to-date piano teacher. Teachers have been known to teach harmony was not an essential, and never helped them in piano teaching. I formed my own ideas of their aims and abilities. A good teacher makes the pupils early acquainted with the chords, and each key, the principal and secondary ones. Each piece given is analyzed for its general chord and key structure. The teacher must know these things, to be master of the situation, or some day the pupils will be awake enough to ask inconvenient questions which the teacher may find it difficult to answer. There are a number of excellent books that will help the young teacher in elementary harmony study. Among them may be mentioned the "Harmony" by Mr. G. C. Gow, and "Harmony," by Dr. H. A. Clarke.

Fifth. Subject is endless, and should be a fascinating one to the young musician. To reveal among all the art

the right interpretation may come upon you like a flash and save useless hours of strumming on the keyboard. Every intelligent pianist I have ever known has referred to this means. To sit down at the keyboard and play incessantly without thinking of what is as sensible a plan for the music as to sit at a table and place a piece of crayon in the hand of an art student and tell him to make some heavy black marks as he possibly could in one or two hours.

Some of all things, the knack, the "grasp," the "feeling" in your mind. This always brings results.

So, in the most closely connected with the inner life of man, music, whose magic power seems to be the most direct of the positive expression of language fails—Ritter.

THE ETUDE

POLKA CAPRICE

Edited and fingered by
MAURITS LIEPSON

Allegretto M. M. = 72

MINIATURE

WASSILY SAPELLNIKOFF

p *rall.* *pp* *a tempo* *mf* *p* *accrescendo* *decrescendo* *mf* *f* *accrescendo* *decrescendo* *pp* *ppp* *stretto* *pp* *ppp*

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THE ETUDE

pp *ppp* *a tempo* *rit.*

THE NIGHTINGALE AND THE ROSE

WALTZ

THURLOW LIEURANCE

Allegro

Moderato M. M. = 54

ff *mf* *f* *accrescendo* *decrescendo* *a tempo* *rit.* *Allegro* *dim.* *Fine* *f*

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THE ETUDE

Musical score for 'THE ETUDE'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, f, ff, cresc., dim., rall., rit.), and articulation marks. The tempo is marked 'Moderato a tempo'. The score includes several measures of music, some with fingerings and slurs indicated.

D. S.

THE ETUDE

LE TAMBOURIN

Popular Mexican Dance

H. W. PETRIE

Intro.

Moderato M.M. ♩ = 72

Theme

Musical score for 'LE TAMBOURIN'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (mf, f, ff, cresc., dim., rall., rit., pp), and articulation marks. The tempo is marked 'Moderato M.M. ♩ = 72'. The score includes several measures of music, some with fingerings and slurs indicated. The score is divided into sections: 'Intro.', 'Theme', '1st time pp 21 ff', 'Trio', and 'Grandioso'. The score concludes with 'D.C. to Fine'.

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THE ETUDE

MARCHE RUSSE

SECONDO

LOUIS GANNE

Moderato e ben marcato M. M. ♩ = 116

ff Trumpets

f *ben marcato*

ff *marcatissimo e sost.*

fff

fff *p dolce*

Pod. simile

p *f ben marcato*

mf *f* *ff*

THE ETUDE

MARCHE RUSSE

PRIMO

LOUIS GANNE

Moderato e ben marcato M. M. ♩ = 116

f Trumpets

ff

f *ff* *f ben marcato*

mf *ff* *f* *ff* *marcatissimo e sostenuto*

fff *p dolce*

p *f ben marcato*

mf *f* *ff*

THE ETUDE

SECONDO

f *1* *ff* *Fine*

TRIO *Ben tenuto e largo il canto*
f leggerissimo *mf* *p*

f *p* *cresc.* *f* *pp subito* *f*

Grandioso *ff*

allargando *cresc.* *f* *ff* *D.C.*

THE ETUDE

245

PRIMO *8^a* *f* *ff* *ff* *Fine*

TRIO *Ben tenuto e largo il canto*
f dolce p *espressivo* *mf* *p*

f *p* *cresc.* *f* *pp subito* *f*

8^a Grandioso *ff*

8^a

8^a *allargando* *mf* *cresc.* *ff* *fff* *D.C.*

THE ETUDE

"LIEBER AUGUSTIN"

Variations on a Folk Song

M. BISPING

Moderato M.M. ♩ = 54

First system of musical notation for the main piece, featuring a treble and bass staff in G major and 3/8 time. The melody is in the treble staff, and the bass staff provides a simple accompaniment. Dynamics include piano (p) and forte (f).

Var. I

First variation (Var. I) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p), piano legato (p legato), and forte (f).

Second variation (Var. II) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Var. II

Third variation (Var. III) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p), piano leggiero (p leggiero), and forte (f).

Var. III

Fourth variation (Var. IV) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Var. IV

Fifth variation (Var. V) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

THE ETUDE

Sixth variation (Var. VI) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Seventh variation (Var. VII) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Var. VI
FINALE Allegro

Eighth variation (Var. VIII) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Ninth variation (Var. IX) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

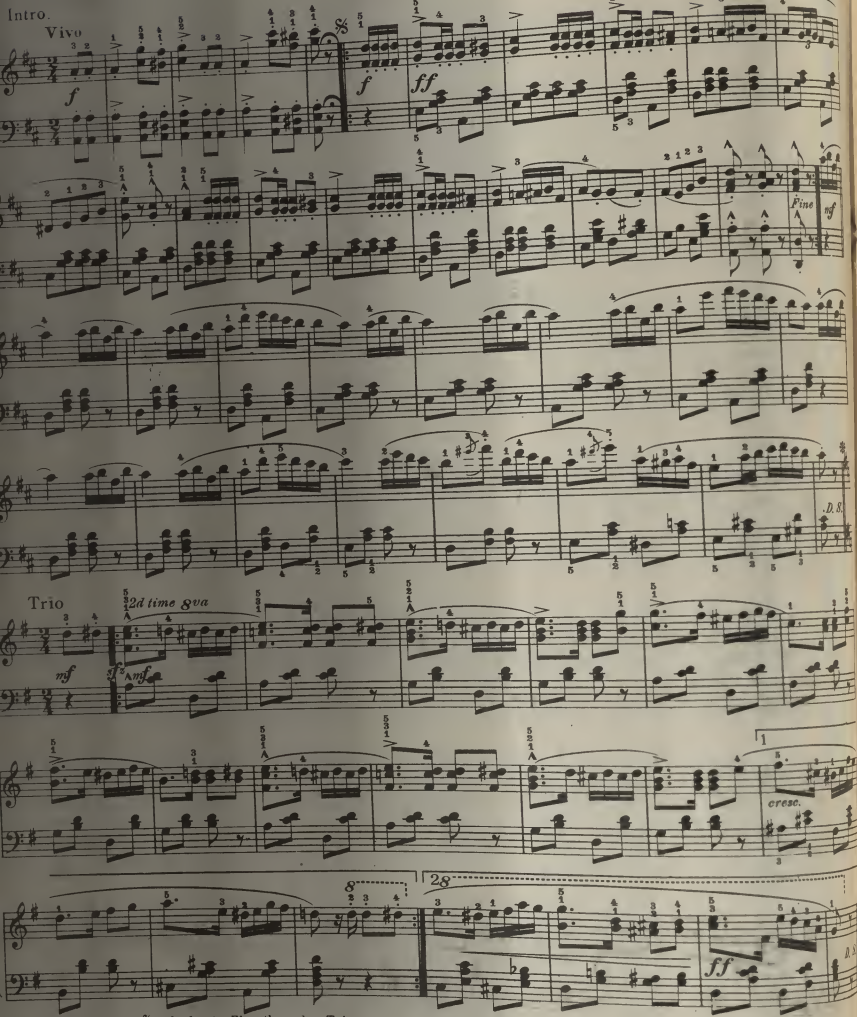
Tenth variation (Var. X) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Eleventh variation (Var. XI) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Twelfth variation (Var. XII) musical notation, featuring a treble and bass staff. The melody is more complex than the main piece. Dynamics include piano (p) and forte (f).

Polka

A. TURLET



*From here go back to ♯ and play to Fine; then play Trio.
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749

Respectfully Dedicated to Mrs. Joseph Jefferson Martin, Brandywine Summit, Pa.

L'ARRIVÉE

2me Valse

A. JACKSON PEABODY, Jr., Op. 19

Moderato



CODA

THE ETUDE

Assissimo
Ped. simile
pes.
craso.
legato
delicentissimo

THE ETUDE

751

Ped. simile
D.S.

JUST AT TWILIGHT

L.A. BUGBEE

Andante con espress. m.m. = 46
p
Fine
mp
marcato cantabile
poco rit.
al tempo
cresc.
decresc.
ril.
D.C. al Fine

THE ETUDE

TURKISH PATROL

DIE TURKISCHE WACHPARADE

GÉZA HORVÁTH

Tempo di Marcia M.M. ♩ = 116

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Sw: St. Diapason, Violino, Salicional, Flute 4'

Gt: Melodia, Dulciana, Open Diapason

Ped: Bourdon 16' & Violoncello 8'

Coupler: Sw. to Gt., Gt. to Ped.

To my friend Edward M. Read

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MARCHE LEGÈRE

CARL WILHELM KERN, Op. 266-b

Tempo di Marcia M.M. ♩ = 100 (112)

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THE ETUDE

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THE ETUDE

poco rit. *a tempo*

Sad-ly I watched his good boat leav-ing the quay, While o'er the wa-ters free the song sail-or's know Rang "Ye-ho, Ye-ho,"
Shed-ding its mel-low light as loud the wind blows, Then to my lone-ly heart so sweet to and fro, Rang "Ye-ho, Ye-ho,"

poco rit. *a tempo*

Rang Ye-ho, Ye-ho! Ye-ho, Ye-ho! Rang the song sail-or's know.

Moderato maestoso

Jack is sail-ing o-ver the storm-y sea, Sail-ing far from his home and me, Dream-ing

cresc. *f* *poco rit.* *f a tempo*

of the glad day he'll come O'er the foam, Jack is roam-ing o-ver the ang-ry waves, Rid-

f *poco rit.* *f*

ing o-ver the man-y graves, Glad-ly some day he will come back, My own dear sail-or boy, my Jack

THE ETUDE

HONEY CHILE

PAUL LAWRENCE DUNBAR

Tempo Rubato

MRS. CARRIE B. ADAMS

1. Dey's a ten-dah light a-gleam-in' in de
2. What's de lit-tle bird a sing-in' as he
3. Let me go my way a sing-in' lak de

glow-in' sum-mah skies, Hon-ey chile, hon-ey chile; But it aint so soft an' sooth-in' as de
set a-bove de stream, Hon-ey chile, hon-ey chile; What's de mat-tah wid de wat-ah wen hit
bird an' wat-ah do, Hon-ey chile, hon-ey chile; Fu' de thing dat ls a say-in' is as

light dat's in yo' eyes, Hon-ey chile, hon-ey chile; Dey's a ring-in' an' a sing-in' in my
run an' smile an gleam, Hon-ey chile, hon-ey chile; Don' you know dey's des a say-in' how dey
hon-es' an' as true, Hon-ey chile, hon-ey chile; Dough! aint got words to tell it, you kan

head de live-long day, Lis-ten to me, lit-tle la-dy, won't you lis-ten what I say? Fu' my
loves de lad-ies so? An' de sum-mah sun a shin-in' on-ly makes 'em love 'em say? Hits de
feel it, can't you, dear? You mus' know my heat's a th'ob-bin' all de time dat you is near, An' ls

heat's a-go-in' fas-tah den de fas-tes' run-a-way, Hon-ey chile, hon-ey chile
same I wants to tell you, dough by now you ought to know, Hon-ey chile, hon-ey chile
goin' to shout yo' praise-es ev-ah sea-son of de year, Hon-ey chile, hon-ey chile

accel. *cresc.* *pp* *D.C.*

THE CRYSTAL RIVER

CLAUDE LYTTLETON

HARTWELL-JONES

Andante maestoso

Cantabile

1. By the side of a crys-tal riv-er, We stood at ev-en-tide,

sost.

watch-ing the fad-ing glo-ry Of the sun-set, side by side; And, from out the creep-ing sha-dows,

molto legato

Un-to our ears was borne— A song of ce-les-tial beau-ty

REFRAIN *Con maestà*

As of a sum-mer dawn. This is the Kingdom gold-en, Where sor-rows nev-er come.

sost.

This is the Home E-ter-nal, The Great Cre-a-tor's Home. Look up, ye pilgrims wea-ry.

Faint not up-on your way— This is your fu-ture King-dom, Where—

After 1st Verse After 2nd Verse After 3rd Verse

in yeshall reign al-way. way. 3. And that way.

2. By the

side of that crys-tal riv-er, We stood, my love and

I Wait-ing for a mes-sage, A

message from on High: For we thought of the sad and lone-ly, Of their woes, And cares, and tears.— And



Printed Lessons Dealing with the Difficulties That Arise in Actual Teaching Work

DAILY PRACTICE FOR ADVANCED PLAYER

If not able to take lessons during the coming year, what would you advise for my daily practice? I am a conservatory graduate of last season. Although in need of rest, yet, being a teacher, I do not wish to get in a rut or "out of touch" with my own fingers to become stiffened. Neither do I wish to lose ground in my concert pieces. What daily course shall I pursue in order to keep "up-to-date," and acquire a thorough "all-round" knowledge of music, in which I fear I am lacking?

Some would say that a conservatory graduate ought already possess an "all-round" knowledge of music. But such does not necessarily follow. People of cultivation know that graduation, whether from school, college or conservatory, does not mean that the student has reached the end of his journey. The completion of a prescribed course of study, whether along academic or musical lines. The post-graduate course is a most important time in an artist's study. The uninformed look upon graduation days as the finishing of all study, the time when the student has learned all there is to know, and cannot improve. But the conservatory graduate, when he discovers that it is just the beginning of study. Mendelssohn said, on his death-bed, that he felt he had just arrived at the threshold of his art. The more one studies in any department the wider the horizon opens, and the more unlimited the opportunities appear. It is like traveling in a hilly country where the summit of every hilltop only reveals more to be climbed.

You are now confronted with the fact that you must choose your own course of study in future, so long as you remain without a teacher. You will have several departments to look after. The practical part of your education will be in your repertoire, the acquisition of new pieces, theoretical knowledge and general musical information.

Although you will find it requires special effort to gain new technique, yet a comparatively small amount of time will be required in order to acquire something that you have already obtained. There is really no excuse for anyone allowing his skill, acquired by hard work, to lapse. A short time daily, or even every other day, if necessary, spent on conventional forms, scales, etc. will keep your technique in condition. It is not time to devote to the study of composition, such as posess an artistic quality, like those of Chopin, Henselt, and others, which you wish to play. The polishing of knotty places in your repertoire will take up almost all the etude drill you will need, unless you wish to devote a good deal of time to further advancement.

As to your repertoire, follow the examples of the great virtuosos. Take Paderewski, for instance, and what is true in his case is true of them all. If you have not yet reached the stage of being able to follow his programs for the past twenty years, you will observe, first, that during all these years he has been playing the same round of compositions, secondly, that he has not been able to play any of his standard-works that he must have studied during his student years; third, the comparatively small number of new pieces introduced, and such is the practice of the great virtuosi, that he has had to play one for you to imitate. Therefore, select from the pieces that you have once learned such as you think will be the most useful for the next season, and carefully work them up, so that you will be able to play them again. You will find this is the best way to play every season. The music you will play best will be the music you have played all your life, and you will be able to play it with more confidence and large: at first. As to the addition of new compositions, you will be thrown on your own resources. Choose occasionally an occasional piece from the classical and modern repertoires, and make it your own by study and mode. Learn from the musical magazines and papers what new things have made a success, and add one or two to your list. In time, in order to keep in touch with modern progress, you will have to go to the library.

For theoretical knowledge, read books on musical form, history, essays, etc., as you are able to obtain them. **THE ETUDE**, as you already know, will prove a mine of information for you, and invaluable in many ways. It contains a column of musical news which you should carefully read, so as to know what is going on in the world. If you can also take one of the great musical newspapers it will be a good plan, for in them you will find the latest news of the world of music. **THE ETUDE** and one musical newspaper will be all you will need along this line. If you are a busy teacher, and can only find one hour a day to devote to systematic practice you will find that it will keep you going, and that you will not have time to go home to work something up for may require more time. Your musical reading you can do in the evening, treating it as recreation, the same as you would any book or magazine. It is also a good plan to try to read over the musical compositions that you find in your books, and to make yourself familiar with them, as a matter of general musical education. Try making yourself familiar with the great operas and oratorios in this manner, indeed, all kinds of great music, and you will find that you will gradually make yourself an authority in your community.

CHORDS

Will you please explain the correct and artistic way of playing heavy chords? How should the chords be played on the left hand of Chopin's B-flat Scherzo?

Place the hand in playing position on the keys. Without producing a sound, depress your wrist a little below the level of the keys. Work the wrist up and down and loosely until you understand the motion. Then, letting one finger rest on the surface of a key, depress wrist again, letting it pull down a little. Work this motion until it becomes simple, add another finger to the motion, and so on until you can produce a three, four, five, or six-note chord with ease in this manner. Vary the force of touch and you will find that you can play the chord from pianissimo to fortissimo without harshness of tone. Do not lift the fingers away from the keys, except when you try to produce very heavy chords. This is the down-arm

Next place your hand, in playing form, the edge of a table. If you place some light, flat object under the fingers all the better. Lower your wrist until the fingers are just touching the table. Then, resting upon the edge of the table. Suddenly, without your wrist straight up in the air. Be sure the wrist joint follows a perpendicular line. Although you may feel the fingers are being pulled down, remember that this upward spring of the wrist forced the fingers down with such violence that the flat object under the fingers was jarred or thrown out of position. Master this movement by practicing it with the hand with one finger over a key, adding as before until you have your chord. Practice until you can let the fingers fly up and down, without the hand moving to a point below the level of the keyboard, being aware of the spring which must be very sudden. As the palm of the hand motion let the fingers close into the position of the hand. Practice this movement with the pedal, and making long, sudden and violent upward sweeps of the arm, you will find that you produce the same effect with the up-arm touch. It is difficult to make these points clear in writing. It is bright pupils have to work a long time over them, under the constant supervision of the teacher, before they can learn to do them correctly. Practice them correctly. You must to study them carefully, therefore.

In Chopin's B-flat minor Scherzo, the first fortissimo B-flat octave is taken with the up-arm touch. The arm swings over in an easy motion and descends upon the next chord from considerable height, playing the passage in down-arm touch, with the excep-

tion of the last staccato chord, which is played with the up-arm touch. Similar passages are played in a similar manner.

If you will procure the first and fourth books of Mason's "Touch and Technic" you will find the subject exhaustively treated in them.

SCALES AND ARPEGGIO

1. In what grade should I teach the scales in thirds, sixths and tenths?
2. I find much difficulty in teaching my pupils to finger the arpeggios correctly. Is there any rule they could follow? It seems more natural for them to use the third finger in place of the fourth in the keys of C, G, and F. I would be glad to know of a definite fingering, as authorities seem to differ.

A. C

1. With pupils who have an ample amount of time to devote to practice, such scales may be taken up in the third grade. In many cases, however, they may have to be deferred until the fourth grade.

2. The scales in this book are designed to be most practical—and easily remembered. Right hand, first position, 1, 2, 3, 5; second position, 1, 2, 4, 5; third position, 1, 2, 4, 5. Left hand, first position, 5, 3, 4, 2; second position, 5, 4, 2; third position, 5, 3, 4, 2. The scales are written in the key of C major on a black key the inclinati n of pupils is to substitute the third finger, and some teachers use this fingering. If, however, the tendency is complained of to use the fourth finger, the scales may be written as follows.

Conforming the hand to the extra reach will soon be accomplished, prove perfectly comfortable after a short time, and prepare the hand for other extensions in which there can be no choice of fingering.

3. The scales in this book are written for the fourth finger on G sharp, C sharp and E it is the most useful method. Therefore, the fingering that accompanies the fourth finger is the best. The scales in chords is the simplest and best. Mason, who is a high authority, teaches this method of fingering in his "Touch and Technique." Do not allow your pupils to learn the scales in the next, until this fingering is thoroughly mastered.

In applying this to the grand arpeggio forms, in positions beginning on black keys, the pupils may be assisted in finding and fixing the correct fingering in the mind by the following rule: For the right hand, play ascending, and let the thumb take the first white key following the black. For the left hand, play descending, and let the thumb take the first white key following the black. Black key arpeggios with no whites are fingered the same as the key of C.

A CARELESS PUPIL

I have a pupil who might play music of the third grade of difficulty if it were not for carelessness. She seldom observes the sharps or flats as indicated by the signature. I have tried giving scales and exercises of one piece studied, and have placed circles around all notes to be raised or lowered, but to no purpose. Once at the end of the exercise, it is almost impossible to change it. Her parents insist on four hours' daily practice, but I consider it better to have her devote thirteen to concentrate her attention for that length of time. Although I have taught her some practice, and she insists on simply playing her lesson through time and time again. How can she be induced to study carefully?

Your case seems to be a stubborn one and yet it may be partly caused by the long hours she is kept at instruction. It is far too long a time for a work of this nature, especially if she is doing any other work. It is not probable that she will be able to stand, with a natural tendency in that direction, it would be greatly aggravated. Two hours is as long as a girl of her age can stand at the piano, and that period should be divided into three parts. There may be some possibility of a fresh attention being brought to each period of practice, but this is difficult to be made to correct mistakes when one is not tired. It is almost always trying to the patience. Some of the brightest are guilty of this fault. It is invariably due to the fact that they are not tired. In the case of a girl, it is not acceptable till she understands the practice hour. The student who shortens the practice hour is easier than she has been given credit to, and make them short. Then insist on a critical attention. The lesson should be over with before it is anywhere near learned, so that her attention can be called to the weak places before they become a habit. The fingers and hands. She should come for her lessons three times a week. If she has her two half hours lessons have to be divided into

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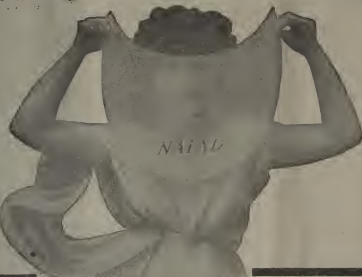
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